

EQUALIZING X DISTORT

Issue 3, Number 3

March 2003



17th Class are 4-piece from Rochester, New York. They have an ep out on Punks Before Profit\$ Records called "...will eat your children's brains". They play a messy frantic style of hardcore loaded with energy. They have an 18 song demo that they released last year entitled "Speedway Racer Squad". They played at Equalizing-X-Distort on Sunday, March 9th and we talked to them afterwards.

Who is in the band and what do you play ?

Alex (A): I'm Alex and I scream.

Pink (P): I'm Pink and I play drums.

Mike (M): I'm Mike Hideous and I play the bass.

Jim (J): I'm Jim Useless and I own a guitar.

How did you meet each other ? What was the progression that got this band going ?

A: Mike and I met years and years ago. We live on the same street and I moved there when I was 5.

M: The funny thing is how I met Alex. His brother came over and in my living room pulled down his pants showed me his penis and said "Show me yours". So that was sort of weird. That is how I met Alex's dad.

A: Yeah my brother got kicked out from Mike's house but at that point I knew him. And we just decided to start a band because we didn't have anything else to do. We live in a very boring town and we didn't have any other friends.

Okay and how did you meet these other guys ?

A: This dude (pointing at Pink) came into our district from California and we said "Hey we need a drummer. Why don't you play drums ?" And you said....

P: He called me up one day and asked if I wanted to be in the band and I said "Sure, why not?" so the upcoming Friday we all got together and started jamming.

M: We basically have been practising every

Friday since then. It's kind of a weird tradition. But yeah, Jim owned a guitar like he said, I owned a bass, Alex liked to run around his room and scream along to records, Pink had a drum set so we all just sort of collated. Threw everything into my basement and just started practising.

It was a magical convergence.

M: Yeah something like that. Yeah we started off as a really really really really bad street punk band and then sort of progressed into the thrash kind of stuff.

I have a couple of your demos and you do a number of different covers. You seem to have lots of influences all over the place. When did you come in Jim ? Were you in at the beginning or....

J: I met Mike in 6th Grade. He says I scared the shit out of him.

M: In 6th Grade I was very very not into anything. I was very stupid and lame and Jim had long hair and had a Marilyn Manson t-shirt on and it scared the shit out of me and then we became good friends.

Where does the name 17th Class come from?

A: It's actually a really stupid story. Care to field that one Mike ?

M: Alex was selling something on e-bay. It took a long time to get to the person and the person said "Oh you sent it 17th Class" and we needed a band name so we just took that. It was really stupid.

You do a SICK PLEASURE cover on the ep. Are they an influence on the band's sound?

A: Oh definitely. Yeah. Mainly having to do with the style of which they sing about. It's your basic nihilistic teenage sophomore punk and it's everything that spoke to us.

M: It's kind of hard to be positive although we would like to be very positive. It is hard to be positive when you are in a crumbling scene and everything sucks.

Who would you say are some other influences ? I'm sure you don't just listen to SICK PLEASURE.

A: Jim was for a while. Just listening to SICK PLEASURE.

You have done other covers

M: We listen to a lot of early 80's hardcore. Stuff like the FARTZ, SICK PLEASURE, VOID, FILTH, the GERMS.

You do listen to the FARTZ ?

M: Oh yeah, love the FARTZ.

I thought you might have. What songs did you cover by the FARTZ.

A: "Gotta Brain" and "How Long". We did them right in a row.

M: Both good songs. We listen to tons and tons of different music, but we draw



Jim, Alex, Mike and Pink (in the back).

from a small field of music to use as actual influences.

Can you describe your sound. Has anyone reviewed you and what have they said ?

A: Yeah we have gotten some reviews in *HeartAttack* and *Maximumrocknroll* and

What do people say you sound like ?

M: More or less just really pissed off

A: They compared us to SICK PLEASURE in *Maximumrocknroll*.

Yeah, I remember that.

A: And I can understand that. We don't sound exactly like an 80's band but we do take a lot of our influences from them. And it's noticeable in the kind of beat of the music.

J: Someone said we were melodic once.

A: Really ?

J: And we are not really melodic.

A: Who was that ?

M: I think that was for the old demo and we have come a long way since then.

Can you tell me about your lyrics ? What is your favourite lyrics from your own stuff and why is it your favourite song ?

A: That is a good question. One of the more recent ones we just wrote is called "Regents, kiss my ass". It's based upon the institution of New York State learning. They created a system of standards called the Regents standards and through this every student is set to this certain level of which they have to learn in order to become anything in life.

M: It is really stupid.

A: There is standardized testing in every subject and without meeting these standards you don't get to graduate high school.

M: And that cuts off on creativity and forces people to do rote learning.

A: So the teacher has to focus on a small set of what the subject is actually about thus making the whole subject boring.

M: One of my favourite songs is a song we do called "Wellington". It's about this housing development tract right behind us. I have lived in the neighbourhood almost all my life. I moved in when I was one, so it has just been this



Alex, Jim, and Mike (with his back to us).

progressive destruction of these woods behind us and there is all these yuppies that live there now and we do a song about wanting to burn down the whole thing. Again not very positive. J: I like "Thrash the Bowl". It's a newer one. It's about taking a really big shit and feeding it to the Pope.

You guys did that tonight.

J: Yeah, we played that. I take lots of shits.

And wish the Pope was around for dinner.

A: He would love it. He would just lick it up. What it is, is that a lot of bands these days focus on very serious topics because they feel the need to be serious and I guess maybe it is in the eyes of others that they want to portray this really serious caring image of stuff and we're a fun joking around band so all of our songs aren't always about some topic that we can write essays on.

M: And although you have to give credit to those bands and respect them for what they do there is also the other end of the spectrum which is us, which is just making fun of everything and throwing stuff around. Just being a kid.

P: I like the song "Skate and dumpster". It is basically self-explanatory. Skating and then dumpster diving and finding cool stuff.

A: ... and then doing it again.

Tell us about your home town. What is Rochester like and what is the scene like in Rochester if there is a scene?

A: We actually live in a suburb of Rochester

face of that.

P: Dumpster diving.

M: It was sort of a weird state which we entered into the Rochester punk scene. When we first started going to shows we were just those stupid kids in the back who everyone made fun of because we listened to RANCID and that was about it and then we started progressing and going to every show we could possibly go to and then eventually the band started and then we started playing shows and people were like "Man you guys suck". And then eventually we started playing faster and we developed our own style and people were like "Hey that's not that bad."

A: We reached the point where we are kind of respected as a Rochester band and it's ironic because at this point we managed to catch the very end of the Rochester scene as we knew it with bands like THE END and THE DENTS and THE EVICTED and a couple of them released records but they just kind of faded into oblivion and now Rochester is back at this beginning. The turn of the circle.

M: And we are trying to do shows again, trying to get bands to play shows.

Are there any other bands in Rochester?

M: There is a lot of different bands in Rochester. There is the MANICS, the SCHMIFS which are now kaput, there is UNREAL CITY.

J: That is not really punk.

M: Well they are a band.

I am only interested in punk bands. Honestly, who cares about anything else.

Eating Crow

Our apologies to Xian. We neglected to run credit for his photos that accompanied the "Super Sabado Gigante" piece in the last issue. He is a great and active photographer in the San Francisco area and can be contacted about photos at lamtsykyun@yahoo.com. While we are in the corrections theme I also want to point out that the drummer from the Raging Majas is Sean and not Myke. Sorry about any confusion this may have caused.

EQUALIZING DISTORT

ISSUE 3, NUMBER 3

EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Ben Edger, Jonah Falco, Martin Farkas, Simon Harvey, Stephe Perry, and Mark Rodenhizer).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, power violence, straight edge, grind, burning spirits, garage, Killed By Death, and d-beat scenes, which means we play material like the El Camino53, They Live, Unity, Gritos de Alerta, Framtid, Riot Star, RPA, and Blood Spit Nights.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

Equalizing-X-Distort

CIUT 89.5 FM

Sundays 10:00 pm - midnight

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Website: www.ciut.fm



CIUT 89.5 FM - "Equalizing Distort"
Top 10 Hardcore Releases
for February 2003

M: There isn't that much punk.

Is there places to play ?

A: Not in Chili. In Rochester there is a notable lack of venues, as well. The last really big show we played was with CRUCIAL UNIT in June. It was at a record store and some people spray painted on the side or broke stuff or whatever and now there is no punk shows there. Most of the venues put the punks on the blacklist because I guess they do have a tendency to ruin things in Rochester. We're that kind of town that nobody likes. Nobody respects Rochester in the Western New York area. We are the shithole. I think the music reflects it actually. We just have a dark sound. All the Rochester bands come out sounding really pissed off.

M: And it is just a reflection of the area. It is just an urban wasteland. It's terrible.

I wanted to ask you something else about your practise space. You practice at Mike's place. It is kind of a unique situation. Do you want to explain it ?

M: Both my parents are deaf. They can't hear at all. So we just have everything down there. We play as loud as we want. We could swear as much as we want. You can't write anything on the walls. That's the only thing because my dad gets really pissed off about that.

Well that's understandable. That's a pretty okay trade off for being able to practice at their place.

A: We get to decorate it with posters and flyers and everything else.

M: Right now we are all seniors in high school. We have been doing this since we were sophomores so it is just a gradual development of everything.

The first time I ever picked up a Maximumrocknroll, this is just an odd story, I was reading a scene report about somewhere and the club was below a centre for hearing impaired and the folks in the centre could feel the vibrations of the club, but they didn't know what the music sounded like and they just gut into - all the people who were living at this place - and it was this unique symbiotic relationship between the punks and this hearing impaired centre.

M: That's awesome.

That is the only relationship I have ever heard between the two.

M: It is sort of a weird thing.

Other than punks losing their hearing.

M: Right. My mom tends to except us. She doesn't really love the music but she is happy that I have a hobby.

A: I remember one time that you said that her favourite band was AGAINST ME! Because they had some really good beats.

M: Yeah, they had good drumming beats.

A: She could feel the vibrations in the car when you cranked it.

I want to ask you about you had some earlier recordings than the ep. What have you recorded so far ?

A: So far we have only put out that one demo



Alex, Mike and Pink

- "The Speedway Squad" demo with 18 songs and that was very basic kind of boring stuff. We made a 100 copies of that and then just stopped making them.

Well we played one of the sides as a demo feature

A: I thought you did, a while ago.

It was in May of last year.

A: That's neat.

We do a demo feature every week.

A: I think demos are very important even if ours didn't turn out that good.

It was good.

A: Oh you liked it.

I totally dug it.

A: Then after that we did the ep. We were at that point where not many people still didn't respect us at all and Ryan was like "You guys are actually serious about the band ?" and we said "Yeah, Yeah" and he said "Well I'd love to do a 7" then so let's go" and a year later, finally...

M: It is sort of funny about that. Later on, sort of recently Ryan told us that when we recorded the ep we sounded much better than we actually sounded normally and then by the time the 7" came out we actually started playing live decently so it sort of worked itself out naturally.

A: It has got a pretty good response so far - the 7" has. I think he has made 800 or so copies and most of them have sold so that is neat. I mean I never would have thought and we just went back into the studio. We were suppose to do an LP. Ryan says it should be out sometime in June and

That's going to be out on Punks Before Profit\$.

A: Yep.

M: There is two or three other labels too.

A: Oh yeah, a couple of labels are going in on it.

Just like a split.

A: Yeah to help the release out. It will be a split label release.

He was mentioning that a Malaysian label was going to be doing the 7".

A: Really, for WAR SQUAD ?

Ryan: It was for the ARMED WITH INTELLIGENCE.

Oh t'm sorry.

A: Oh it's for a different band.

Okay never mind. It's okay. That wouldn't be the first time we spread false rumours.

Mark: Stephe has a flowing head of hair (said as another example of a false rumour)

as do I

There you go. Do you know the other labels that are involved ?

A: I don't know Craig's label.

Ryan: *Where's your Anger* out of Boston.

Okay so that's the only one for sure. It's good to have the guy (Ryan) right here.

M: Yeah we really don't know much as far as the far as the administrative standpoint we just sort of make the music and then they press the records.

A: There should be 14 songs on it and it'll be out in June.

Dues the LP have a title ?

A: The working title for the LP is a direct George Bush quote - "In Utter Contempt of the Human Race".

How close is Rochester to Buffalo ? With the AWI split with the YOUNG ONES and members of WAR SQUAD sharing members from both cities I get the sense that the two scenes are starting to work together. Is that the case ?

A: As far as Rochester and Buffalo working together, it's somewhat true, albeit on a small level. It's probably a matter of appearances and skimming the surface, since it's a small number of people combining on bands and stuff. More than anything, it seems like Rochester is patronizing the Buffalo scene since they have better shows.

Where does the name "...Will Eat Your Children's Brains!" come from ? It sounds like some line from a zombie film.

A: "...will eat your children's brains" is just a homage to old horror movies and comic books, a lot of which our influences are taken from.

How can people get in touch with 17th CLASS ?

A: They can wrote me at 23 Alger Dr / Rochester, NY / 14624 / USA or by e-mail at alexyoshi@hotmail.com.

You can write Punks Before Profit\$ to get their ep or new LP in care of 99 Custer Street / Buffalo, NY / 14214 / USA. Thanks to 17th Class for making the trek especially after playing a show in Olean the night before. Thanks goes to Matt Bickle who snapped the photos and scrambled to get the digital camera at the last minute from Carrie. And of course thanks to Carrie for letting us continue to borrow her fancy technology.



Wiltshire Outdoor Cinema

What does a piece about cinema have to do with punk rock? A common D.I.Y ground. The Wiltshire Drive, as it was referred to, was a unique example of community cinema where film screenings happened in a courtyard space of a warehouse studio district in the Junction triangle. Can you imagine being a train engineer and driving a train by a courtyard with "Summer Lovers" being projected on the wall and a group of folks watching it? As we got to talking about the Wiltshire I realized that I have seen a couple of instances of community cinema like this. There used to be some folks that would project Spaghetti Westerns at Grace Park in Little Italy and serve up dollar plates of pasta. Hundreds of neighbours would turn up for the free screenings. It was like being at a drive-in without the hassle of having to get a car. Thanks to Dave Faris for finding copies of handbills. And thanks to Colin Geddes for taking pictures of the space so you get an idea of what the vicinity is like.

Can you tell us about the Wiltshire Drive-In?

Well, it happened in the summer of 1996. I lived in this loft and when you looked outside, it looked like a FRONT 242 video or something as there were tons of empty building and stuff and this HUGE back lot where these vacant buildings just stood. It was kind of ominous. Anyhow, having some films and a projector, I said something to my landlady (this cool lesbian chick who was also a DJ) along the lines of "Too bad we couldn't show films in the back... There's nothing going on back there" and she offered to paint the wall eggshell white to make a "Drive-In type screen". We had an amp to plug the projector in, a donated sound board, lots of extension cords, my friend Dwayne made extra long cables so we could have the projector go far enough back. They also put up a basketball net and the whole thing was powdered within this weird skeleton of a building that had one outlet. Anyhow, that's how the Wiltshire Outdoor Cinema was born. Visually, try picturing a wide open parking lot (unpaved) and films projected onto an old building with a home-made screen with a train track opposite the screen. It reminded me of Pompeii meeting Mad Max, showing films!

Where did the idea come from? Did you have this idea to do outdoor community cinema screenings or was it born out of circumstances with a convergence of the right resources at the right time?

The idea itself maybe it was a combination of missing that whole experience of the Drive-In, and looking out my window and seeing space. The circumstances were also put into play. I was on UI, very broke and I knew a lot of my friends were as well, so it provided some low



Dion, telling folks about the latest issue of Konflikt in the Kino at a Conflict Archives screening.

What was the set-up? What kind of projector would you use and what type of prints would you show? These are something more expensive than projecting a VHS on a wall. Video projection on a wall? Yeeech! Who wants to see that? No, we projected 16mm film prints from my collection and it's way more expensive than videotapes. The set up had an amp (painted camouflage green) at the front of the wall, and close to 100 ft back we would have the projector, an Elmo-16CL (my projector of choice!) The audio from the projector went to a mixing board and I also had input a line for audio (from my Sony walkman!) and a mic for announcements and banter about the film. With the audio, it was weird because the audio bounced ALL over the place, so it actually did sound like a drive-in, and the guitar amp worked fine. Movie wise, it was a weirdo mix of slop! There was some SCI-FI, really dumb sex comedies, horror, pretty much everything. We screened some NFB animation, *Woody Woodpecker* cartoons, and one time a *Lost in*

the sound a little louder. One time I showed this film *"The Day Time Ended"* and there was a scene where UFO's are flying in the sky. When we showed it, the train went by and the ground actually shook (it always does as they are freight trains). Everyone laughed.

Were there any other obstacles to screening? Did the film nights ever get shut down?

Rain. It happened every Sunday (or the first 3 Sundays of every month). That sucked. I rabidly watched the Weather Network when I was doing the screenings. Originally, I thought we would get a complaint about the sound, as even the neighbourhood kids would hear it quite some ways away and would come by on their bikes (we'd invite them to stay). Nobody complained. The setup itself, between the projector, sound, hydro, BBQs, etc would take hours. I think everyone, including the people in the building saw this kind of Field of Dreams-ish "if you build it, it will come" kind of thing. I've always really liked the whole idea of "community through cinema" and making it that cinema is accessible to anyone. Usually if the film was horrible, who cared? You got to have some food and shoot basketball or play frisbee, or snooze through the last reel as a neighbour would bring out their couch. And, it's beating "cinema boredom". The neighbours felt the same way, and many at the time were artist slackers. They thought it was cool.

Other Outdoor Cinema

Fuller St. Parkette, in Parkdale
Films are projected on a brick wall in the parkette. A sheet is put up as a screen, and films are shown on it. This is put on by the local community, and is geared more towards kids. A wide variety of films are shown throughout the summer, including cartoons, NFB films, and the like.

Spaghetti Westerns at Grace Street School park in Little Italy

One of the weekend's groups of folks arranged a screen that would put westerns that were shot in Italy starring folks like Clint Eastwood. Everything is powered by generator, is on a large school like film screen is put up in the house area.

How many screenings did you do ?

In total? Hmmmm, I can't remember. Usually once a month it would rain that Sunday, so I'd say at least 6. We were going to end it all with a "mystery reel" night and have bands play, but I think it rained and we were nervous to have a band play in the back, just because the noise ping-ponged everywhere. Too bad, because I'm sure between the films and bands, it would have been surreal.

How many people would turn out to these screenings?

There would always seem to be at least 20 or so. One time I remember close to 100. The context was, you could invite anyone and anyone could come. It ended up being very social with my friends and others knowing the neighbors, etc. Usually during the day, it would be between 10-20 people BBQ'ing, playing basketball, or sitting in lawn-chairs gossiping. At dusk, more people would head on over.

What kind of response did you get from strangers who didn't know you or your film taste?

When it comes to film, I've always had a backup plan. Most people I didn't know were intrigued about the impromptu drive-in, and just seemed to be there to have a good time. Thinking back, the film always seemed secondary. If the film was horrible, at least you had some good burgers and some salad, or met someone interesting. For those that were expecting me to show some Hollywood blockbuster, or a billion star movie, I wasn't too concerned what they thought. Some people will bitch if something is free or not. But it surprised me how many people developed a taste for the cinema. Everyone had fun with it. But it's funny how even doing screenings now for Festival, the "escape" plan is still in play. If you come to a Conflict Archive screening and find the film truly awful, at least you get an issue of *Konflikt in the Kino*, or get a stupid toy. You win!

**What does *Konflikt in the Kino* mean ?
Where does the name come from ?**

KINO is the “Euro” name for “Cinema or Theatre”. Being Dion Conflict, it’s a total play on words. “*Konflikt in the Kino*” is to mean a “ruckus in the theatre”. Wouldn’t it be fantastic cinema anarchy if people seeing the latest Julia Roberts film got so pissed that they got just started revolting? Anyhow, the name was to represent the disruption in cinema and entertainment. In regards to *Konflikt in the Kino*, I’ve tried to come out with a free publication that can expose people to what I call “the other cinema” or “the other entertainment”, bringing to light things from other countries and cinema that nobody wants to review. I like the fact that I could review a LIMP WRIST album along with a review of a “*Las Vegas Hillbillies*” DVD. It’s that K-Tel and “Cracker jack” mentality perhaps!

**What happened to the Wiltshire Drive-In ?
How come you don't screen films outdoors
anymore ? Why doesn't the Wiltshire Drive
still exist ?**

By the next summer, they made apartments out of the building, paved the back lot, and got rid of the cool Super that helped out and allowed it all to happen in the first place. Also, lots of the original people that lived there, moved. So we had this whole new bunch of people. The vibe is long gone of everyone knowing everyone else. I should say that due to Stephe Perry's persistence and generally liking the whole idea of "community through cinema", I might make an effort with some help of friends to do this again someplace this summer. An empty lot somewhere would work best. Anyone with some ideas, drop me a line at eurocolecto@hotmail.com. Also, you can sign up at this address for all Conflict Archives activities.

What was *Hunka Junk* ?

My first film festival. In about 1992 or 1993, I thought it would be fun to do an “*Educational Film Festival*”, since I saw something kind of like that at the Beehive by Jack Stephenson set up by *Trash Compactor* editor, Hal Kelly. So, as the bookers of the Rivoli were switching hands, I got booked in on a Monday. The turnout was tremendous, as I didn’t tell any media about it, but almost all of them covered it. At the time, there wasn’t an appreciation of “educational films” as there is now. At first the audience was quiet, but as the booze flowed, the cracks against the films started to flow. It was great. With only one projector, I remember in between films (a new film every 10-15 minutes), we would fade up circus music. We went up to *Hunka Junk 3*, then I stopped.

How does *Hunka Junk* relate to Wiltshire ?

It was still putting film into another environment or state, and the representation of something that one might consider “pop culture” and presenting it in a new context. Wiltshire created it’s own cinematic community, and *Hunka Junk* presented film that was considered, pretty much “junk” by anyone that had an appreciation for what they call “film”. For me, it was trying to change cinema from what it normally is. Do you think most theatres care about the presentation or history of cinema? It boils down to getting their \$13 to amass their box office gross and selling you popcorn. It’s great to re-tinker how we can view film, or see something that we can’t pick up at the videostore, and I love that. Anyone knows that I’ll rarely show the same film twice, so it’s also that once-in-a-lifetime kind of opportunity.

With prices what they are for a first run film it's surprising that you don't see more of this community type cinema. Have you heard of any similar type of ventures?

Most people don't seem to care. A lot of film collectors are the same as hardcore 7" collectors. Very obsessive about what they have, it's great to tell people, but if they want to see or hear it, there's no way. I have a friend in Texas who did a screening of "*Jaws*" a while back on a lake, and a screening of "*The Goonies*" with Corey Feldman in a cave, but it's pretty rare.

THE WILTSHIRE OUTDOOR CINEMA SCREENINGS

JUNE PROGRAM

TILT (June 9th)

Brooks says the state is a "major" financial burden. She says public services are a "major" problem for the state. While, the state is still a "major" burden, she says "The government is responsible." She says, "The state is a major burden."

THE DAY TIME ENDED (June 18th)

about "where a child is placed and how much of a person's life is spent in the system," says the author. "It's a very complex, but still quite solvable problem."

MALIBU BEACH (June 23rd)

And that's not all! So why not read, and then tell us what you think? (Remember, we're looking for your feedback on the book, not just the cover.)

[illegible]

Dion Coolidge Presents:
THE WILTSHIRE OUTDOOR CINEMA SCREENINGS

JULY PROGRAM

FIRST SPACESHIP ON VENUS

(July 14th)
 "A truly top notch band of serious music lovers with good musical tastes. Based in a suburb in Long Island, they are a professional/semi-professional band since 1974. The purpose of the band is to make the kind of music that is not being made in the current world." - *Anthony, Brooklyn of the*

E.T. (July 21st)

[illegible]

THE JAWS OF DEATH (July 28th)

[illegible]

And it was indeed the rockabilly "chicks" to everyone who paid for the show, perhaps since they were the most likely to be asked if it was the only thing to see at a local rock show. It's hard to tell if they were just there to get a good time at the next month's "big" film festival, being a fan of the band. But it was a mix of fans and those from the theater. And, most of all, we were hoping to show you some classic "My Bloody Valentine: Secret Admirer, Beyond Rail Station" and it was indeed the "chicks" who were the most likely to be asked if it was the only thing to see at a local rock show.

Don't Miss! Proceeds:
THE WILTSHIRE OUTDOOR CINEMA SCREENINGS

AUGUST PROGRAM

YOU PICK THE FLICK... (August 4th)

1982 Specialized on Venues. Although the company was founded in 1978, it was founded on the idea of a venue. The company was founded by a group of people who were looking for a place to hold their events. They found a place in the city of New York and started the company. The company has since grown and now has a large number of venues in the city of New York. The company is now a leading provider of venues for events in the city of New York.

MY BLOODY VALENTINE (August 11th)

*Information also available on <http://www.dhs.gov> as well as included in the Domestic Info. report of National Health, Lab., & Genetic Studies

SECRET ADMIRER (August 18th)

[illegible]

END OF SEASON FINALE... (August 25th)

So there it's all good things right? And in an end. The same with our weapons, the
same as you are with a long time of making some change still. You want the weapons the
you will in the last three stories tell you at all. So don't miss it!

[illegible]

Above are some examples of the handbills used to announce the Willshire Guild's Cinema schedule. The very top schedule was for June, the middle one for July and the bottom one was for August, which was the very first schedule.

reviews

Interviewers are: Martin Farkas (MF),
Simon Harvey (SH), Mark Rodenhizer (MR),
and Stephe Perry (SP)

Arsen aka Konig Der Monster "Black Sunday" ep

A brooding attack of guitar layered emo strumming played through faint distortion that crescendos in heaps and softens for Matrix out-takes only to build into a mess of punishing emo-grind. AAKDM accent time changes with held bass notes that resemble an apocalyptic gong. The vocals are screeched out resembling a tormented spirit that is warning one of the road ahead. Couple this with luddite images of crows flying over billowing smokestacks feeding filth to our environment and the little girl corpse with bugged out eyes that is cut out into a neat pop up and you have an overall dark sentiment. The atmosphere very much reminds me of DRIFT, the sound has a URANUS feel, the vocals remind me of ACRID, and the delicate acoustic approach reminds me of SIX PENCE or FINGERPRINT. This is the development of German emo-violence looking back. (React with Protest c/o Fam / Ulbrich / Vechte Str. 09 / 3775 Versmold / Germany) - SP



Asta Kask "Till Sista Droppen" ep

There was a time in the early '80s when the spotlight was shifting from bands like the WEIRDOS and TELEVISION and being refocused on successors such as the NECROS and MINOR THREAT, just as in Europe the sounds of 999 and the KIDS were being, according to my opinion at least, improved upon by the likes of DISCHARGE and AGENT ORANGE. Somewhere in between however still there remained room for groups such as the ADOLESCENTS and ASTA KASK who certainly held tightly to the genuine intensity produced by this new hardcore breed, but still managed to maintain much more of the melody and sense for straight-forward hooks of their predecessors. 'Till Sista Droppen' is a collection of relatively early works compiled from various cassette only compilations, but let that be neither indication of production value nor sound quality. Both the recording as well as the songs themselves are top-notch - or rather, as good as anything else the band has released. Make no mistake, this is certainly a quality release made with the band's co-operation and not one that you will be filing with all your third rate bootlegged chewed and hissy tape dubs. For my money ASTA KASK are about as good as Swedish punk/hardcore ever got - which is quite a compliment, in case you were unsure. If you are looking for an introduction to the band skip ahead and pick up the re-issue LP released by the same label. If you're already a fanatic however then you should already know that your collection simply isn't complete without this vital piece of the puzzle. Mail-order now or sob later. (Hohnie Records / An Der Kuhtranke 7 / 31535 Neustadt / Germany) - MF



Blind Pigs CD

The BLIND PIGS are a more straight forward punk version of FUN PEOPLE. Hailing from Brazil, I hear aspects of the CLASH and RANCID throughout this. Folks from Toronto may also hear a healthy dose what made MARILYN's VITAMINS. A snotty smart-assed fun loving melodic punk romp. Humour and melody are important aspects to helping deliver some serious wallops. Think of a more serious TOY DOLLS. OR think of a more fun version of D4. Either way you can't lose. (Sweet Fury Records / Caixa Postal 245 / Barueri, SP / CEP 06453-970 / Brasil) - SP



'Truncheons', which makes you realize that BSN have put a lot of thought into this and really care about the details. The overall sound is a hybrid of traditional Scandinavian hardcore found in the likes of ANTI-CIMEX and APPENDIX as well as the out there art-core of Japanese punk like G.I.S.M. This is especially true of the multi-layered vocal patterns. First off there is a dual vocal approach to their attack. One singer sings like the evil one who whispers in a spewing fashion. The other singer is a grind screamer. And then there are group shouting throughout creating a haunting effect of crazed outbursts. This is all done over an umpa beat that is played fast, but not outrageously speedy. To add to this, the cover is a fold out piece consisting of anti-war collage art. The photocopy poster inside is an extension of this all out peace punk attack. (Whisper in Darkness / P.O. Box 40113 / Portland-City, OR / 97240-0113 / USA) - SP

Comrades "The Early Days: Masked bunch!" CD
Italian power violence from a bygone period, this is a discography that collects material from this Roman giant slayer spanning 5 splits, comp tracks, and an ep. The stand-out was the split with CRIPPLE BASTARDS in which they take on the INDIGESTI side of a tribute to the WRETCHED / INDIGESTIO split and do a decent job of the song



"Mass Media". The split with AGOTHOCLES has huge production and the haunting growls dominate the recording. The split with DUDMAN is thinner sounding then I remember. The split with EVERSOR starts with a great parody of SSD's "Glue". But out of the entire ultra-core blitzkrieg I think I am partial to the material that came out on the self titled ep. With some nods to NAPALM DEATH, I think I prefer the SPAZZ and CAPITALIST CASUALTIES versions of power violence, but it is great to hear the re-interpretations of this scene in places like Rome. (SOA Records / Paolo Petralia / via Ouerisida Gubbio 67/69 / 00146 Roma / Italy) - SP

Comrades "No Escape" CD

Okay the COMRADES are back. This is the second time they have gotten back together and it sounds like they have been listening to some Swedish hardcore as the MOTORHEAD filters have really effected the guitars. But the band really knows how to break into a fast part. This is not the same band as the early 90's ultra-core unit. They have learned how to work with production so that it accents their heaviness and cleans up how fast they can really play. This is by far the best stuff they have ever done. At times you think you are listening to INFEST and at times you think you are listening to SKIT SYSTEM. And COMRADES have really married these two styles well. Youth Crust like you have never heard it, guaranteed to up the ante of all these Dutch bands, like POINT OF VIEW and COCKROACH that have pioneered the sound over the last two year. Make way for these scene vets to show you how it was meant to be delivered. (SOA Records / Paolo Petralia / via Oderisi da Gubbio 67/69 / 00146 Roma / Italy) - SP



Conflict "The Ungovernable Force" LP

Nicely-packaged reissue of this 1985 LP by the greatest and most ambitious of the second-generation, CRASS-inspired UK anarcho outfits (well, save CHUMBAWAMBA, I suppose...). Considered by many their definitive statement, the ferocity of this remains palpable today, the sheer anger in Colin's voice meshing seamlessly with the searing sonic barrage, no subtlety at all here, just hammering hardcore punk and furious ranting. It's easy to be swept away by the obvious conviction in



Cralgums "Love Songs" CD

What might you expect from a man with genius enough to play songs that make jogging a threat again, parody both BAD RELIGION and COLOR ME BADD in the same tune, not to mention pull off an ANAL MUCUS tribute that almost makes the original band pale in comparison (...well, almost!)? What more could one possibly expect you might wonder? (or you might not) Only the finest assortment of 'You shit on my heart, pissed on my dreams, hung me out to dry and even kidnapped the dog' retardation (and I mean that to be flattering) you could ever dream to conjure up and one day get on record. That plus a truly fantastic MISFITS medley, brilliant insights into belt-ware and ball shaving before attending a 'no-pants party' and, pure and simple, some of the more poignant 'Idiocy of our time. With all certainty by the time you get to the end of this review I want you to either be won over or scared away once and for all. Therefore, if any readers have yet to decide which side of the fence to stand on the following lyrical expert from the 'Nel Contra Caca' number should settle things. "Crap turkey: I'll shit in my hand and eat it for dinner, then shit it again and smear it on my wiener. Stick a turkey baster up my butt and play Nintendo." Enjoy. (P.D. Box 623 Pleasanton, CA / 94566 / USA) - MF



Dean Dirg "9 Refreshing ways to say fuck Off" 10"

A German band that has really caught on to that hybrid of garage punk hardcore that characterized Scandinavian rok a few years back and continues to get chummed out on *Rip Off* records. This is amped up high energy rock and roll played in the vein of the ZODIAC KILLERS or the TEENAGE REJECTS. However DEAD DIRG retains one foot in both worlds as they finish side A with the cover of an old CIRCLE JERKS song "Live Fast Die Young". And although they have the "riot" theme of other garage rockers like NEW BOMB TURKS, DEAD DIRG also have songs called "Corporate Clown" which addressed the selling out of values and "Buy & Die" which addresses unbridled consumption so they embody lyrical content more often found amongst hardcore bands. The faux Pushead artwork on the cover is further evidence of their hardcore allegiance. (Jugend Bande Records) - SP



Desastre / Lixo split EP

First off, Kerry at *Sin Fronteras* deserves massive props for his continued support of South American hardcore and his obvious dedication to getting these bands global exposure. That said, I haven't necessarily been enthralled by every release on the label, but this one's good. LIXO turn in three rough thrashers on their side, and while the requisite elements of rawness, speed and gruff vocals are certainly present, they're tempered and the more effective for it. The vocals are guttural but coherent, the production is still full and the full-bore hardcore sound retains slight melodic elements that ensure that the songs are distinctive and worthy of repeated listenings. DESASTRE's two offerings are even better, with vocals reminiscent of the early Italian bands over some strong DISCHARGE-influenced hardcore with interesting guitar work. I'd buy anything else I saw by these guys, and I'd love to see what they could accomplish with access to slightly better production. Definitely a wise purchase for anyone truly interested in international hardcore. (Sin Fronteras / P.D. Box 8004 / Minneapolis, MN / 55408 / USA) - SH

Disgust "The Horror Of It All..."

Fuck is this steeped in production. The guitar wall is thick 'n full and borders on the arena rock sound of contemporary Jap-core that you hear in bands like SLANG or PAINTBOX. Imagine if you will the sound of a train wreck being played over an Opera House type sound system. The sound of chaos recorded real well. It reminds me of SKIT SYSTEM. Soaring guitar slides, chaotic tripping backbeats, and a wall of low rumbling bottom end. DISGUST's d-beat tribute is crushing. The vocals are guttural and barked out in a death metal manner. Songs stop and start on a dime. This is pretty incredible stuff. (Crimes Against Humanity / P.O. Box 1421 / Eau Claire, WI / 54702-1421 / USA) - SP



DOA "Win the Battle" CD

I was quite excited to hear that Randy Rampage had re-joined the band, but this latest release is no "Hardcore '81" (although the do a blues re-make of

"Fuck You" that gets as ferocious as the original). Having said that this is miles better than "Festival of Atheists" and although DOA do digress as deep as folk with "Junk City Nowhere (Vancouver)" and as low as commercial blues in songs like "La Grange" still there are some encouraging signs on this release. The second track "We're drivin to hell n' Back" sounds like their DILS re-make of "Class War". That is uncanny. And chords that ring out in "Lumberjack City" sound like a throwback to "Whatcha gonna do?". DOA still have the ability to write great songs that you thought were already punk anthems like "If I were a Redneck" and "The Beer Liberation Army". One observation is that a lot more of that rock metal style has crept into Joey's guitar playing. Case in point, the song "Curbstomp with the Devil" sounds like some of the riffage has been lifted from Ozzy's "Crazy Train". And the opener starts off with some metal leads. Some of the playing up on Canuck stereotypes is endearing and some of it grows tired, but DOA still champion righteous causes and I still love them for that, even if songs like "Just Say No to the WTO" sound like it was ripped from a rally on globalization. (Sudden Death Records / Moscrop P.O. Box 43001 / Burnaby, BC / V5G 3H0 / Canada) - SP



Fields of Fire "Kill the Flock" CD

8 new raging tracks by L.A.'s saving grace of get up and go-core. This material has to be listened to in the same light as the scene that encapsulates LIFE's HALT. But FIELDS OF FIRE's sound has matured some since the ep and has slowed a touch. The guitars are a little more beefy sounding and Ben's vocals sound like they have been doubled up. Regardless, a fire remains. There is some speed and anger but it is powered by a thicker sound and coupled with more melody. It's like taking DS-13 energy and combining it with KILL YOUR IDOLS production. I prefer this new stuff in comparison to their ep. And they do a GERMS cover. And the breakdown in "All that I know" will fuckin' convert you to the temple of circle pits. (Bockhorn / P.O. Box 10238 / Beverly Hills, CA / 90213 / USA) - SP



Fisticuffs Bluff "self-titled (discography)" CD

I thought this record was utterly forgettable, but recently two cute girls told me they really like FISTICUFFS BLUFF. So from now on I promise to pretend I like this record a lot. (Troubleman Unlimited / 16 Willow St., / Bayonne, NJ / 07002 / USA / www.troublemanunlimited.com) - MR



Five Foot Nothing "Pretty Nuclear" CD

FIVE FOOT NOTHING were this great band from Pickering that kind of lead the way for the series of bands in the late 80's-early 90's that wanted melody in their punk. The DESCENDENTS were the blueprint and ALL opened the door for even more poppiness. FIVE FOOT NOTHING were our local version of ALL. FIVE FOOT NOTHING are from the Pickering and gave rise to a whole scene inspired by this sound. In fact, Al Nolan of TRIGGERHAPPY (and more currently DOWN BELOW) got his start with this band and went on to start DEEP END. As for this CD, I had no idea that this had come out. I remember hearing it back in 1990 and thinking how great it was, but I never knew it saw the light of day. Very poppy and musical in an introspective way. Bouncy and upbeat with themes evolving around girls. The production isn't as great as their predecessors, but they were doing this recording without the budgets that those bands had so put it into perspective. And recording technology wasn't as accessible as it is now. But they do remind me of SOUP, who were from the West Coast and had an ep out on David Hayes' *Small Records* label. (Boss Tuneage / P.O. Box 19550 / London, SW11 1FG / UK) - SP



Funeral Diner / Zann split EP

OK, emo. This sucks. FUNERAL DINER run through the vastly overdone simplistic, slow, single-note-guitar-with-anguish-ridden-nerd-screaming routine while ZANN do the equally tiresome sub-metal heavy (read "tedious") churn-alternating-with-contrived-"chaotic"-bits-while-anguished-nerd-screams thing with about as much effect. One of these is probably what people mean when they say "screamo", but I'm hardly going to bother investigating any further than that. Avoid. (Vendetta / Berliner Str. 29 / 13189 Berlin / Germany) - SH

Grimple CD

I had forgotten how great this band was. I had the first ep that really blew me away and made me get the LP that came out on *M&E Records* (which I think was their own label) and was no less of a disappointment. GRIMPLE were such a great thrash band before any of the thrash bandwagon started up. The vocalist had the best OPERATION IVY sneer ever. I had forgotten how great "All Grown Up" was. And I am still perplexed in trying to figure out the timing on "Bushanomics". And now I remember how much I used to love singing along to "A Fucked Up Beautiful Day". And the all out thrash attack of "Problem". GRIMPLE were such a great band and it explains why their last show was marred by the cops because too many kids wanted to see them one last time. And this collection wisely keeps off the material that appears on the split with LOGICAL NONSENSE to preserve their memory. And this release has the bonus of 3 unreleased songs recorded in their practice space, for GRIMPLE fanatics. At first I thought this release would be dated, but I should have never doubted Mr. Sanderson. His good judgement is always dead on. (Prank Records / P.O. Box 410892 / San Francisco, CA / 94141-0892 / USA) - SP



Icons of Filth "Not on Her Majesty's service" LP

Twenty years after the fact, Italian reissue label *Get Back* steps up to the plate and gives this early UK hardcore outfit's legendary 1982 demo on *Mortarhate* the vinyl issue that it certainly merits. Nothing new here as far as UK82 anarcho punk goes, but this is still an essential item for fans of a scene that continues to inspire and influence many long after the demise of virtually every key band. Quite a few of the songs herein saw release on the excellent "Onwards Christian soldiers" LP, but their raw, furious attack and hectoring vocals are served well by the slightly rougher demo production. ICONS OF FILTH always were on the thrashier and more straight-forward side (ie more CONFLICT/DISCHARGE than CRASS/MOB), making for a record that has aged much better than some of the now-dated quirky anarcho stuff, and one that might well appeal to all early hardcore fanatics. (Get Back c/o Abraxas / Via Aretina / 25 - 50069 / Sicei (Firenze) / Italy) - SH

IDORA "Seek" CD

While certainly never one of the A-list outfits, IDORA earned a solid rep as "Japan's NEGATIVE APPROACH" with a couple of strong EPs, comp appearances and a split with Norway's ANGST in the early '90's. After a decade of silence, however, I was apprehensive as to how this new release might stand up; I needn't have feared, for once again, the Japanese refuse to disappoint. This is perhaps the best path for an old hardcore band to choose—neither a pale imitation of past glories nor a redundant "progression" that might leave one wondering whether a name change might be in order, but instead a really powerful, fresh record that maintains all the power of prior efforts while forging ahead stylistically. IDORA's vocalist retains the throat-slurpingly hoarse Brannon-esque roar ("emotional shout", says the credits!) of yore, but the music is another matter entirely. The band has traded in the effective but generic three-chord rippers for a twisted, winding stammer, with long songs mixing the bass-heavy hard thrash of GENOA with mid-period BLACK FLAG's unpredictable psychosis and even adding bizarre lead guitar parts that conjure up visions of a demented Jimmy Page, severely damaged by sleep deprivation and enforced repeat listenings of GLISM at maximum volume. Tremendous, vital stuff here, the best they've ever done, and I can't wait to hear more. (HFIG mazdaaa@qg7.so-net.ne.jp) - SH

JFA "We Know You Suck" CD

JODY FOSTERS ARMY. One of the first to bring in the critic of the cult of celebrity. But more importantly, one of the first to bring together the hardcore and skater scenes. When I first bought my mailorder copy of "Valley of the Yakes" through *Placebo*, I had images of this crew of kids skating a half pipe in the desert. It was later confirmed to me that JFA were a skate team as well as a hardcore band. JFA illuminated a skateboard influence on the scene. And JFA were one of the only hardcore bands from Phoenix. I had never heard of any bands coming from there before them. They had a surf guitar sound similar to AGENT ORANGE or Klaus Floride, but more exaggerated in the eerie echo effect. They also had a thrashed out sound played super fast and more straight forward expressing their allegiance to the hardcore scene. They sang songs that distinguished themselves from the popular kids - "Preppy". They embodied the outcast view of hatred for the other with "I Don't Like You" and "We Know You



Suck". Probably the single most important band in the skate-core scene outside of SUICIDAL TENDENCIES. The release "We Know You Suck" collects the first two JFA releases which are the only ones to own AND throws in a few extras like the Peanuts theme song (Which is much more orchestrated than the superior RHYTHM PIGS re-make), a live version of "Do the Hannigan" that sounds like DISCHARGE and rare tracks like "Bouncer" and "Teen Idol". This is truly a "best of..." for JFA. Very well done and comparable to the *Grand Theft Audio discographies of AOD or ILL REPUTE*. Too fuckin' excellent, dude. (Alternative tentacles / P.O. Box 419092 / San Francisco, CA / 94141-9092 / USA) - SP

Merda "Curticao dos jovens!" CD

The first thing that strikes you is the re-appropriation of some 50's Rockwellian-like Coke ad as their cover. MERDA are Brazilian thrash-core in the same camp as INFECT and DISCARGA and MUKEKA DI RATO, but with a goofy sense of humour. Their sound has a little more fuzz to it attributed to the loudness in the recording. And they play with a fuzzy type distortion on the guitars, which gives them a less heavier sound. It reminds me of a more garage sounding version of the FUTURES that has combined a West Bay sound found in bands like PINHEAD GUNPOWDER or ISOCRACY. Their slower more melodic parts sound sloppy in that Gilman Street "Turn It Around" era, but there fast thrash parts seem to fall apart. So MERDA are a second rate bandana thrash band brought together with a pre-school pop punk sound giving them some dimension. (Laja Rekords / Caixa postal 25519 / V. Velha/ES CEP 29102-973 / Brazil) - SP



Neurose Urbana "Morte Caotica" ep

A Brazilian hardcore band that spits out 6 rippers of raw d-beat that were supposed to be released on *D.I.Y.* from Japan. It never came out and consequently this stuff has been unreleased since 1997. I'm glad this did see the light of day. And so should fans of the dirty Swedish hardcore - the kind with the airplane bomber guitar buzz. Bullet belt and studs-core with heavy anarchist bent to their lyrics, this is the turf where leather jackets and political banners meet. Good stuff. (Strongly Opposed / Flurweg 29 / 2504 Biel / Switzerland) - SP



Plastic Bag "Chemical" CD

I am out of my element with this one. The opening track comes out like a HELLACOPTERS gangbuster and I think to myself this is okay, this is going to be that school of punk rock and roll. But the next 9 tracks get reduced to some kind of Bob Mould pap. I really don't know my indie rock. I will say that they have a hard edged groove and could probably hold their own in the campus-community sector. There are some good harmonies on the vocals for the tracks that rock. For the title track the singer has that HATEBREED growl but the song plods more than anything. (Friendly Fire Recordings) - SP



Poundflesh "Cry from the People" ep

All these old time hardcore vets are resurfacing. Recently we heard from RIPCORDER alumni with DUMBSTRUCK. POUNDAFLESH are the latest out of England featuring former members of CONCRETE SOX. Remember that split with HERESY? These fastcore originators play a slightly tempered paced core with message as prominent in the mix. POUNDAFLESH remind me a cross between CAUSTIC CHRIST and BEHIND ENEMY LINES. There are strong stances for anti-fascism, critiques on conformity, and questions about the importance placed on working. The lyrics ring out like the protest cries of AUS ROTTEN, complete with trading off dual vocals that culminate in the chorus. The choruses are more repeated and give them that PIST / CAUSTIC CHRIST reference. Everyso often a metal lead creeps which gives can be traced back to the CONCRETE SOX genealogy, but it is ever so subtle. Overall this ep shreds and will leave you wondering where they hell they have been all these years and why we haven't heard from them sooner. (Strongly Opposed / Flurweg 29 / 2504 Biel / Switzerland) - SP



Ratos de Porao "Onisciente Coletivo" CD

RDP are 20 years old and their latest, which is the 11th album, is more ferocious and more in your face than ever. I wish I had seen them last year when they toured the States because if this release is any indication about this band 20 years later they have become more angry and more on the attack not falling victims to the sell-out game. Sure they had a few bad years toying with crossover on *Roadrunner*, but it seems like they have learned from that experience and all can be forgiven. The biker riffs played at a maniac speed will melt the softest of MOTORHEAD fans. There are two singers – one with a throaty kang influence and the other with a more high-pitched thrash attack style. RDP will cross all genre borders in hardcore to pull fans of loud, aggressive, and message-laden (even if it is in Portuguese) music to them. It is gritty and well produced; heavy and unrelenting; thunderous with intricacy; pissed raw and fast. (Alternative Tentacles Records / P.O. Box 419092 / San Francisco, CA / 94141-9092 / USA) - SP



Raving Mojos 1982 demo

This is the '82 demo that everyone has been referring to with the band's re-union. And although this might not be as technical proficient as their latest release there is a lot more drive and wreckless energy to this recording. Recorded at an old Toronto club known as the Turning Point in 1982, there are 5 songs of rip-roarin' punk inspired by MC5 and the Stooges and the Detroit sound. The demo has a livelier version of "Yeah-Yeah-Uh-Huh" and a less WHO inspired version of "Keep on Workin'". "Hi-Dee-Hi-Dee-Ho" is an unearthed gem and could easily find its way on the equivalent of a "Bloodstains Across Toronto" or "Killed by Death" comp about Canada and there is a damn harmonica that accompanies much of the song. But "Jumpin' Chicago Blues" and "Eyes on You" makes you realize how much blues was also a factor on this band – which is something that has more recently become a prominent feature in bands like the BELLRAYS or the JON SPENCERS BLUES EXPLOSION. The band has been talking about releasing this and I sure hope it comes out because it would be a shame for this to be missed in the Toronto punk archive. (www.ravingmojos.com) - SP



The Red Scare "Strangers Die Everyday" CD

The girl in this band looks sorta like Poindexter from *Revenge of the Nerds*. Even dorkier than the curly-haired girl with purple pants I used to see at the movies a lot. Dorky nerds are always a good thing, too. It's not going to help THE RED SCARE much, though. This record would be good if not for its arty leanings. Over-extended instrumental breaks infused with high-pitched guitar effects and wind sounds permeate "Strangers..." I found it hard to sit and listen to. Maybe an okay record for nap-time. (Troubleman Unlimited / 16 Willow St., Bayonne, NJ / 07002 / USA / www.troublemanunlimited.com) - MR



Rites, The "Your last rites" EP

Featuring members of TEAR IT UP and DOWN IN FLAMES, and far better than that might suggest (with all due respect to those outfits). This continues in the raging faster/louder vein of the recent NJ hardcore bands, but somehow more distinctive songs and a certain non-stop energy really put "Your last rites" a step above the usual generic thrash'n'bash. A very good debut, and new hope that something more enduring might come out of this recent American return to back-to-basics fast hardcore after all; *Dead Alive* is quickly shaping up to be the best of the new American hardcore labels and this release won't hurt one bit. (DeadAlive Records / P.O. Box 97 / Caldwell, NJ / 07006 / USA) - SH

Residuals, the CD

The RESIDUALS remind me of a more mild mannered version of FINAL CONFLICT, but in sound only. They have that straight forward thrash sound that early FINAL CONFLICT were so good for. But the singer reminds me of Brian Taylor from YOUTH YOUTH YOUTH. I have never heard anyone pull off the clearly enunciated scream speak that the singer from the RESIDUALS does with exception for Brian Taylor. (Uncontrolled Records / P.O. Box 150206 / Dallas, TX / 75315-



0206 / USA) - SP

Rotters, The "Wrench to the Nuts" CD

If life has taught me anything (and that's debatable, I assure you), it's that you cannot disagree with Ronnie Dobbs, the most-arrested and musically talented of all the fictitious wife-beating drunks. "Better than a mesh hat", couldn't have said it better myself. (Dionysus Records / P.O. Box 1975 / Burbank, CA / 91507 / USA / www.Dionysusrecords.com) - MR



Sangre de los Puercos "They lie, we die" EP

Ex-BALANCE OF TERROR and DISTRAUGHT; I had high hopes for this after hearing a fair bit of hype and comparisons to early CITIZEN'S ARREST, but it's pretty damn weak and really should have remained a mediocre demo tape at best. Even poor production (which does NOT mean a "CONFUSE influence", sorry) and a possible botched mastering job cannot conceal the fundamental lack of inspiration or songs here. Pointless pseudo-political lyrics, crap packaging and the most annoying "crust" script ever hardly help matters. To be fair, the short, fast songs on here, which seem inspired by straight old USHC, aren't entirely useless, but the longer, slower numbers, which apparently aim for a crustier UK/Scandi style, are just painful. Unfortunately, I can't really recommend this contribution to the vinyl glut. (Cries of Pain / P.O. Box 1004 / Windsor, CT / 06095 / USA) - SH

Shank "The Curse of Shank" CD

This is a semi-discography of SHANK's material pre-dating the "Coded messages" full length. And there is probably good reason for this as most of these splits never got distributed outside of the various labels circle of friends (see SCALPLOCK split, UNHOLY GRAVE split, and the WHN split) and for a variety of reasons (before someone starts screaming conspiracy). This gives rise to the title of this CD, "The Curse of Shank". There is also some comp material and some unreleased material on here. All and all 28 tracks of stripped down Scottish grind played at power violence speeds and recorded in two sessions that were spread out over 4 splits, and 5 comps. I am grateful that it is all together on one disk in chronological order so that you can track the band's progression in sound. There is also a fabulous SHITCLICKERS cover on here. (Out of Limits / P.O. Box 526 / Springvale, ME / 04083 / USA) - SP



Shotmaker "The Complete Discography 1993-1996" 2xCD

SHOTMAKER accomplished a lot in three short years. This two-disc collection presents the bands entire recorded material in reverse chronological order (Memento-style, if you will). I first heard SHOTMAKER when my friend Paul played me their first EP for me over the telephone, long-distance from Guelph. Since that day, I've always thought their early songs sounded like demented punk rock spy movie music. They later evolved into a more brooding, bass-heavy post-hardcore band. It's all on here and it's all amazing. (Troubleman Unlimited / 16 Willow St., Bayonne, NJ / 07002 / USA / www.troublemanunlimited.com) - MR



Straight Edge My Ass "Loaded Packed and Fucking Done" CD

It looks like the bass player of SKITSYSTEM is moonlighting on vocals in this new Swede-beat band. It has the same thunder and big metal production sound as what you have come to expect from this brand of Swedish hardcore. But there is this overall swirling effect to STRAIGHT EDGE MY ASS' sound that feels like you are listening to this in the propeller of a commercial airliner. It's fuckin' tubular sounding like the singer is screaming into a tin can that has been mic-ed 20 feet back. Aside from this vocal effect, the band has an overall Swedish crust sound with the unrelenting pounding akin to SLAYER. The track "Can You Feel" has an unmistakable SABBATH intro that borders on DANZIG cheese. And some of this even sounds like the bad metal that new school straight edge bands play. But this is alcohol fueled kang-core with the Swedish tempering through attempts at achieving a heavier sound. And although the difference is subtle, it is there. But you may just get some EARTHY CRISIS fans sporting STRAIGHT EDGE MY



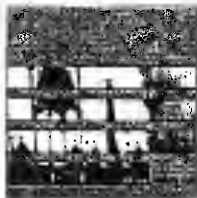
ASS t's. Wouldn't that be ironic. (Distortion Records / Box 6294 / 40060 Gothenburg / Sweden) - SP

Straight to Hell s/t EP

Old hands Brian (DROP DEAD) and Aaron (ULCER) return with a new band and seven tracks of strong hardcore fueled by a great, thick guitar sound, scowling vocals and a non-stop, raging rhythm section. This is not a classic or ground-breaking record, to be sure, but it is a solid, enjoyable debut outing from a band who evidently possess the potential to release some truly fearsome thrash. I'll be keeping an eye out. (DeadAlive Records / P.O. Box 97 / Caldwell, NJ / 07006 / USA) - SH

Three Penny Opera "self-titled" CD

Reminiscent of later-era Dischord bands. The musicianship and production on the Ottawa bands debut full-length is spot-on and fans of the genre (see: FUGAZI) should know what to expect and enjoy this record immensely. (Troubleman Unlimited / 16 Willow St., / Bayonne, NJ / 07002 / USA / www.troublemanunlimited.com) - MR



Undead, the "First, Worst and Cursed" CD

The first proclaimed kings of "Gore-core horror" the UNDEAD are the blueprint for bands like the MISFITS. Utilizing blood drenched stage antics, the UNDEAD initiated an appreciation for the ghoulish back in 1977 and it happened in Hollywood, not New Jersey. And even though the UNDEAD sang about full moons, cyborgs, being a teenage vampire and other b-movie themes they also mixed it up with songs about the mundane, like muzak ("Supermarket Music"), teen niche advertising ("The Pepsi generation"), and pay tv. The UNDEAD have an element of unglorified realism about them that made the MISFITS laughable in how serious they took their horror themes. And although I can appreciate both, the UNDEAD are much easier to relate to. The MISFITS would be their goth cousins. The UNDEAD are an important missing link to help explain where bands like the MISFITS grew out of. The UNDEAD have a distinctive punk sound to them. They play much slower and without the same wall of distortion that the next generation of hardcore kids grew to incorporate. The UNDEAD also have a bit of a garage sound to them. Although the UNDEAD are still around, this release encompasses the "Breakfast Cereal Deviant" ep, the '78 ep and the LP recorded in 1980. The liner notes are great reading for the troubles they had playing San Francisco and the pseudonyms they had to play under. (Dionysus Records / P.O. Box 1975 / Burbank, CA / 91507 / USA) - SP



Zeroid "2001-2002" CD

This is well constructed doom-core. Branching from the HIS HERO family tree, ZEROID take their roots in the URANUS / ACME school. Well played atmospheric introductions that often involve ringing guitars creating a sense of emergency only to be taken over by a heavy crushing thunder of drum rolls and a symphonic wall of guitar. The guitar wall is played as flat as SLAYER and as loud as HUSKER DU ("Land Speed Trials" era). The singer sounds like a ranting crazed maniac who is gargling lighter fluid and trying to scream at the same time - the gargled shout something unique to emo-violence. The Gerries really know how to do this style well. For those trying to keep track of genealogy, ZEROID feature members of JENIGER, AKEPHAL, and ASMODINAS LEICHENHAUS. This CD is a collection of previously released vinyl outings. The first batch of songs are from an LP and the second batch are from a 10" so the ZEROID fans can follow along at home. (Unsociable / P.O. Box 105824 / 28058 Bremen / Germany / e-mail: hellache@web.de) - SP



Various Artists "The Bosse Sound" CD

Subtitled "Swedish Punk, Hardcore and New Wave 1979-1986", this collection of nordic rarities should entice you by its title alone. The bands involved are a bizarre mix. Unfortunately, some songs on "Bosse Sound" are terrible. Nevertheless, it's not without some standouts (SOCIALGRUPP 3, SPY, and MACKT). (Dionysus Records / P.O. Box 1975 / Burbank, CA / 91507 / USA / www.Dionysusrecords.com) - MR



Various Artists "Hard Core Ball 5" CD

I think this has been out for some time, but this is a pretty decent international comp. CRIVITS, from Holland, are the first out of the blocks sounding a lot like a sXe version of SNUFF. EVERYDAY MADNESS are the next out and trade off male and female vocals in a straight forward thrash attack sound. SLANG, BD UNION, and PLASTIC PRIDE play pretty forgettable rock numbers. SEPERATION kick it back into gear with a crew influenced number about the homeless. France's VITALITY try to fallow suit but get swept up in the EARTH CRISIS metal mosh. DOOMSDAY DIVICE bring some of that heaviness, but keep the pace up making their song tolerable. Some of the more memorable tracks include REAL REGGAE's digreedoo inspired fastcore, the youth crew Swede-core of OUTLAST, the DISCARGA sounding DIFFERENTES ACTITUDES JUVENILES from Argentina, and the amped up RED SHIFT. Some of the disappointments include the intro to the INTENSITY song. This seems to be a comp of new school and old school sounding sXe with some bad biker rock Jap-core thrown in. Although it is cool they brought in bands from South America, France, and Sweden, it isn't something I am going to remember. (Straight Up Records / Kowa bld 2F / Minami-2 Nishi-1 / Chuoku / Sapporo 060-0062 / Japan)



Various Artists "Shielded by Death" & "Guillotined at the Hangar" CD

Volumes One and Two (respectively) in a series of compilations focusing on the Western Massachusetts/Eastern Connecticut area circa '77-'85. Both comps feature a solid mix of traditional punk, early-80s hardcore and keyboard-heavy wave bands. Some great bands appear on both discs, most notably FOREIGN OBJECTS, THE OUTPATIENTS, THE REDUCERS, and JACK TRAGIC AND THE UNFORTUNATES (several of the bands included have songs on both volumes). Both collections need several listens to absorb all the different bands and styles. Recommended. (Dionysus Records / P.O. Box 1975 / Burbank CA / 91507 / USA) - MR



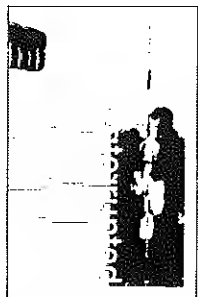
Various Artists "Super Sabado Gigante" LP

This comp was pulled together to mark the "Super Sabado Gigante" fest. It features the bands that played the first couple of days of the fest at Gilman Street, with exception of REAGAN SS who were added at the last minute in place of LACK OF INTEREST. About 700 copies of this were sold at the shows around the fest and the rest were shipped off to Japan so good luck trying to get this. But this comp is out there. And to add to the oddity of it, the LP is one sided. It features the heavy ARTIMUS PYLE, the INFEST-like LACK OF INTEREST, new GUYANA PUNCH LINE, an awful live track by CRUCIAL UNIT on Pittsburgh radio, a NEANDERTHAL inspired BREAKFAST, the youth crust sounds of KUNG FU RICK and BURN YOUR BRIDGES, an R.K.I. cover by HOLIER THAN THOU, the trudging KYLESA, a POISON IDEA cover by MUNICIPAL WASTE, and two tracks by SHANK one of which is a MADBALL cover. Something else kind of unique about the comp is they use what would have been a lyric sheet for the back cover. It's messy but functional. An inspired moment marking comp - get it if you can. (Prank / Six Weeks / 625 Productions) - SP



interrupted issue 3, 5-1/2" x 8-1/2" zinc, 20 pages

This is a great zinc from San Francisco. It starts off with an interview of Gee Vaucher who was the artist behind the CRASS covers. I can't believe who good her material was/is and it gets into some of the details of who CRASS functioned and her new book of collected materials entitled "Crass Art and Other Pre Post-Modernist Monsters". There is an interview with the drummer from SEPTIC DEATH, who went onto play in ATTITUDE. I had no idea there was a connection. Great insight into the scene that spawned SEPTIC DEATH. There are other writings and columns and interview material, as well as information about this great label that is taking on some of the BCT re-issues. Oh, and did I mention the replications of GAUZE flyer art found inside. You should check this zinc out as the interviews are very informative. (P.O. Box 884626 / San Francisco, CA / 94188-4626 / USA) - SP



rumourmill

DUMBSTRUCK have a new split release coming out with that great power violence band from Germany - Y. The same label (*Thought Crime*) is putting out an Uruguan youth crew band called DISIDENCIA * the folks at the *Mountain Collective* have just released a great new comp called "Decide on Change" and it features the likes of STRAIGHT TO HELL, ESPERANZA, SELF DEFENSE, SCHOLASTIC DEATH, COCKROACH, DIALLO, SOMETHING IN THE WATER, BALANCE OF TERROR, MELEE, TOTALITAR, LAST SECURITY, among others. This comp LP is a benefit for the "More Gardens Coalition of NYC" * And speaking of comps, the test pressings are in for the "Toronto Omnibus" comp that Schizophrenic is putting out. The comp features the likes of HAYMAKER, RIOT 99, FUCKED UP, CAREER SUICIDE, CLASS ASSASSINS, BLUE DEMONS, SCARE TACTIC, LEGION 666 and MURDER SQUAD. I don't think there has been a comp of this nature since maybe the "Questionable" comp and the name says it all for that one * The LEGION666 split with BOMBSTRIKE has a name. It is called "Temple of Blasphemy". Other potential releases on *Schizophrenic* include i) a ROCKY AND THE SWEDEN LP, ii) a vinyl issue of the BCT comp "Music on Fire", iii) a vinyl release of the BCT comp "They Decide You Pay", and iv) an INMATES CD, which will be the LP with some rare and live material and will be co-released with *Human Stench* * Jeff Beekman from HAYMAKER is doing the cover art for the new THINK I CARE LP. Two MP3s files of their new LP can be found on the *DeadAlive* site for a limited time. Check the website at www.deadaliverecords.com * THE RITES have recorded for a new 12" ep. * ANNIHILATION TIME have a vinyl version of a previously released CD coming out on *DeadAlive*, and then will record a new full length for the summer * DRAGNET are distributing a 3 song promo from their upcoming release at shows. Does that count as a limited release? * *DeadAlive* has just got in coloured vinyl for their SELFISH and R'NR releases. * *Parts Unknown Records* are to be releasing i) official discographies for the WORST and YDI, ii) a repressing of a VILE release, and iii) a 12" for CRIMINALLY INSANE (Why?) * *Ugly Pop* have obtained the license for a 12" vinyl pressing of the newest FORWARD CD entitled "Fucked up", which I think will coincide with a North American tour. The DREAM DATES record has been pressed and is awaiting for cover work to be completed before they get distributed. The cover artwork has a great story related to the "Last Pogo" that you will have to ask Simon about once it comes together. And *Ugly Pop* will also be releasing another Japanese release by a band called HAMMER which should be out right after the DREAM DATES release * DEAD LETTER DEPT have a discography of material being released over in Europe on *Noo Noo Records* entitled "Anthology U.K.". It will be distributed by Shellshock so ordering on-line can be done through one of these two leads * the first CD of the VERBAL ASSAULT discography is out entitled "Volume One: The Masses and Learn" after their first two releases (demo and 12"). Those ordering by mailorder direct from the band get a free button (www.verbalassault.com) * RAMMER will have an ep coming out on *Deranged*. Matt Bickle of *Mosh Yankee / SHIPWRECK* fame will be starting a label and the first release will be a RAMMER ep * Jonah Falco has joined SHIPWRECK on drums.

show listings

THURSDAY MARCH 27th @ Sneaky Dee's - BFG, POLIDICKS
 FRIDAY MARCH 28th @ Innis College, 7:00 pm - Film: George Washington
 FRIDAY MARCH 28th @ Bovine Sex Club - DOWN BELOWS, THE SINISTERS - CD Release show -
 FRIDAY MARCH 28th @ Lee's Palace (Club Vazaleen) - SKINJOBS (x-SPARKMARKER)
 SATURDAY MARCH 29th @ Tequila Lounge - RAVING MOJOS, ELVYN (Peterborough)
 MONDAY MARCH 31ST @ Lee's Palace, 19+ show - 3WHEELER, JERKBANK, CONSTABLE BRENNAN

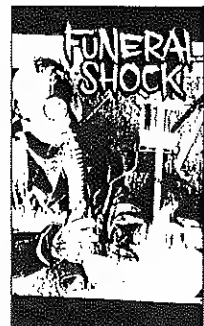
TUESDAY APRIL 1ST @ Lee's Palace - D4 (from New Zealand)
 WEDNESDAY APRIL 2nd @ the Dungeon (Oshawa) - ANN BERETTA, CLOSET MONSTER
 WEDNESDAY APRIL 2nd @ the Cruise In - 1648 Abbott Road, 6:00 pm (Buffalo) - ALLERGIC TO WHORES (Akron, Ohio)
 FRIDAY APRIL 4th @ Innis College, 7:00 pm - Film: Bowling for Columbine
 FRIDAY APRIL 4th @ Royal Cinema, 9:45pm (Kung Fu Fridays) - Film: Shaolin Red Master
 FRIDAY APRIL 4th @ Holy Joe's (top floor of the Cathedral) - ANN BERETTA, CLOSET MONSTER, PROTEST THE HERO
 SUNDAY APRIL 6th @ Clinton's, All Ages Matinee (2:00 pm) - NO TIME LEFT
 MONDAY APRIL 7th @ State Control Records (Ann Arbor), 9:00 pm - IN CONTROL, COALITION, LIFE SET STRUGGLE
 THURSDAY APRIL 10th @ the Royal, 9:00 pm (Conflict Archives presents) - Film: "The Tomcat"
 THURSDAY APRIL 10th @ Opera House - DILLINGER ESCAPE PLAN, EVERY TIME I DIE
 FRIDAY APRIL 11th @ Upper Rockit - BOMBS OVER PROVIDENCE (ep release party for "Liberty's Ugly Best Friend"), BOYS NIGHT OUT, NERF HERDER
 FRIDAY APRIL 11th @ Lee's Palace - DEADLY SNAKES (CD Release)
 SATURDAY APRIL 12th @ Sneaky Dee's - NONOS, FUCKNUCKLES, POLIDICKS, ALWAYS DIE FIGHTING, THE MURDERSQUAD T.O., BANGERS, UNCIVILISED
 FRIDAY APRIL 18th @ Royal Cinema, 9:45pm (Kung Fu Fridays) - Film: Eagle's Killer
 FRIDAY APRIL 18th & SATURDAY APRIL 19th @ Horseshoe - HANSON BROTHERS
 SATURDAY APRIL 19th @ Knights of Columbus (Belleville), All Ages, \$5.00, 8:00 pm - POLIDICKS, FUCKNUCKLES, FUCK THE FACTS, THE SECRET EATING, COMPLACENT CRUTCH
 FRIDAY APRIL 25TH @ Bovine Sex Club - MAXIMUM R'N R

demo features

War Squad "AAAAHHH!!!" CD-R demo '03 - featured on the March 8th program
 WAR SQUAD feature 3 members from Rochester, which include the singer of 17th CLASS on drums. They also feature Ryan, formerly of ARMED WITH INTELLIGENCE on bass, but they practice in Buffalo, so does that make them a Buffalo band? Well there sound leans to agreeing with the latter. The music is thrash revival oriented with breakdown gallops throughout. I love the combination of fast hardcore and youth crew. The Buffalo bands do it best. But the vocals sound distinctively like they are from the CLITBOYS. I think the combination is deadly. Throw in a 7 SECONDS cover and you have nirvana, but not the grunge band, the metaphoric state of utopia. WAR SQUAD have a 7" coming out on *Punks Before Profit\$*, which should be out next month (May). (Punks before Profit\$ / 99 Custer Street / Buffalo, NY / 14214 / USA / e-mail: punksbeforeprofits@hotmail.com)



Funeral Shock demo - featured on the March 16th program
 FUNERAL SHOCK are a 4-piece from Redwood City. This band was all the talk at the recent Super Sabado Gigante fest. And with good reason the band features Jeff from CAPITALIST CASUALTIES on bass, Dan from SPAZZ on guitar, and Jason from DEADBODIESEVERYWHERE on vocals. The music is very fast, but in a loose noisy way. It's like the energy is just bursting out taking hold of the thrash riffs. I am down with this sound of chaotic mess. The vocals remind me of Springa from SSD, but the music sounds like early RAW POWER meets early NEGAZIONE. A deadly combination. (Funeral Shock c/o Dan / P.O. Box 3833 / Redwood City, CA / 94064 / USA / e-mail: consrock@hotmail.com)



drive to stay alive

On Sunday April 13th, Equalizing-X-Distort will be involved in CIUT's semi-annual fundraising drive. Starting at 10:00pm, we will be asking you to support the radio station by becoming or renewing your membership with CIUT as a "Friend of 89.5 FM". A \$25.00 donation will allow CIUT to continue bringing you the aggressive underground programming that we have become known for.

Equalizing-X-Distort is a two hour hardcore show that airs every Sunday night from 10:00 pm til midnight. We have been very lucky to be able to continue bringing you hardcore from emerging international scenes in Japan, Scandinavia, South America, Continental Europe, Australia, as well as the various North American mainstays. Part of the impetus is to provide a researched international forum that will allow us to compare our own local scenes and take stock against these emerging scenes in this international network of hardcore.


We are particularly committed to a local scene as is witnessed by our monthly live segments. The first Sunday of every month, we have a local band play live on the show. Since our last drive we have initiated live broadcasts of ROBOT HAS WEREWOLF HAND, the TIJUANA BIBLES, the RAVING MOJOS, 17th CLASS (from Rochester), and NO TIME LEFT. In the future we will be presenting WAR SQUAD (on May 4th) and KNUCKLEBRAIN (on June 1st). At a time when the number of all ages venues is diminishing, we feel it is important to offer the live show environment that nurtures hardcore. We are creating unique live performances, similar to the John Peel Sessions, that document and re-broadcast punk bands in their live formats with unrecorded material. There are quite a few folks who have dubbed these sessions and we encourage it. But we will be making a one time offer of a CD representing the highlights from the live broadcasts of 2002 on Equalizing-X-Distort for membership pledges of this particularly drive. There will be tracks from the RUNNAMUCKS, PUT TO SHAME, DFA (from Saskatoon), FIRST DAY (from Vancouver), R.A.M.B.O., BLUE DEMON, DOWNBELOWS, GUNS LIQUOR & WHORES (from Winnipeg), and others.

As further commitment to underground material, we continue with the demo feature. Playing bands in cassettes and CD-R formats we bring you bands at their most exciting and energetic periods of development. For folks becoming a member of this spring drive you can get a CD of samples from the collected demo features from 2002 for a \$25 donation. The CD will feature tracks by: SELDON CRISIS (from Wisconsin), TAB (the band that pays tribute to the soda), HOLY SHIT, JAZZUS (from Brazil), CRUCIAL ATTACK (from Reno), SHORT FUSE (from Australia), SHIPWRECK, PAC-MEN (from Connecticut), DEADFALL (from San Francisco), KNIFE FIGHT (featuring members of LIFE's HALT and SHARK ATTACK), DEATHSQUAD (Albany superstars), TO HELL AND BAK (featuring the return of Jim from DEVOID OF FAITH), CURIOSO (Japanese band that sings in Portuguese), 666-PACK (from Sweden), the HORROR (x-VOORHEES), BACTERIA (from Portland), HELLSHOCK (from Portland), NATION OF FINKS (SHANK side project), POLICE BEAT (from Albany), I-ATTACK (x-CRUDOS), and UNCLE CHARLES (x-HUMAN WASTE from Sweden). But these are only some of the bands. This CD will also be a one-time offer, so make sure you listen and pledge.

In EXD monthly programming we bring you the most current hardcore that we can get our hands on. We compile monthly Top 10 programs on the last Sunday of every month to ensure that some of the best releases make it to radio. We will have a "Best of 2002" CD together in true K-Tel fashion that will compile songs from some of the newest bands as reflected in our monthly Top 10s and played in our "Best of 2002" show. This CD will have tracks by HOLIER THAN THOU, BURY THE LIVING, the DEAD ONES, the STAKEOUT, FACE UP TO IT, BEHIND ENEMY LINES, DISCARGA, FAR LEFT LIMIT, BOMB BUILDER, MAD RATS, READY TO FIGHT, RIISTETERROR, among others.

All of these programming elements have been building Equalizing-X-Distort into a world class punk radio show. But we can't continue to do this without your support. We need to replace aging equipment for the studio, we need to upgrade our sound equipment in Studio 3, we need to get a production studio up and running, and we need to replace needles on the turntables so we can continue to keep vinyl alive as a format. All this costs money. Our day-to-day expenses of the transmitter rental space, station personnel, and broadcast equipment keep us on the brink of bankruptcy.

Your generous donation will enable us to remain an independent voice that doesn't feel the pressure of advertising or government grants. For just a few pennies a day, a donation of \$25.00 will help keep CIUT afloat through the next fiscal year. And this will guarantee that you continue to receive our monthly mailer. Help us reach our goal and keep CIUT on the air or on-line at www.ciut.fm or by mail at 91 St. George Street / Toronto, ON / M5S 2E8.



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